

FOR USE IN SCHOOLS
BY H. W. SHAYLOR



GINN & COMPANY

TBH

BOOK OF ALPHABETS

While this book of alphabets is prepared primarily for use in high or upper grammar grades, we trust it may be found helpful to all who wish to become proficient in the use of the pen in making some of the more common forms of letters.

The author, as a teacher of long experience, has felt the need of a book which will give a few standard alphabets, so arranged as to be copied with profit: first, with a view to familiarizing pupils with good

types of letters; and secondly, to show some applications of the letters in a practical way.

The arrangement of the alphabets in many cases is such that each letter may be copied directly below the model, thus proving of great assistance in learning correct form, good proportion, and uniform size, and also serving as an aid in securing upright lines instead of varied slants, —a difficulty which besets the beginner from the outset. We think the arrangement will also prove a help to good spacing between letters, so that some of the difficulties will be overcome without conscious effort.

One of the best ways to learn to letter well is by copying good models, and if, at the same time, one

acquires habits of value, so much the better.

There are some rules which govern the construction of letters and some directions which may prove valuable in an attempt to letter in a satisfactory manner. We shall refer to such of these as space will permit. This is not intended, in even the slightest way, to be exhaustive in any one feature. We can only hope to set some one in the right direction and possibly inspire some to further study.

Every one should be familiar with and able to execute at least one good standard type of alphabet. This can be done only by practice, and if undertaken early in life may be accomplished with little difficulty.

Materials. A good outfit for the work in this book should consist of a black drawing ink, ordinary writing pens with medium fine points, two or three sizes of broad lettering pens, all of which can be had of dealers in stationery in the larger towns and cities, a beveled 12-inch ruler, a ruling pen, and a pair of compasses with attachment for pen and pencil. While all the lettering may be done free-hand, sometimes a compass and ruling pen will be of service.

Patience, practice, and perseverance are all essentials to creditable work.

TO THE PUPIL

Before attempting any of the alphabets in this book read carefully not only the general directions but

those referring to the letters on the several pages.

Page 1. While it might be better in some ways to begin with some of the more standard alphabets, it has been thought best to give some of the easily executed letters at the start. In all lettering it will be best to place the book directly in front of you with the lower edge parallel with the edge of the desk nearest you. For the letters on this page use a rather coarse pen with little flexibility and it will be easier to keep uniform strength of line. It might be well to begin on a sheet of practice paper, if this is the first attempt at lettering, and, after ruling a head and base line, to make a number of straight, vertical lines, trying to keep them equidistant, of same strength, and of equal tone throughout. Follow this with practice on curved lines, as in the two sides of capital O. In lettering in the book let the letters rest on the lines marked 1, 2, etc.

Page 2. On this page is shown a French adaptation of a Roman style of letter. It is graceful and that and may be executed with a broad pen. In all lettering it is well to rule lines to regulate the height f capital and small letters, for uniformity in this respect is essential to attractive work. It will be a good lan, also, to try a line of any copy, in application after drawing the letters in alphabetical order.

Pages 3 and 4. The letters found on the early Roman monuments furnish some of the most beautiful hodels for imitation. While these were incised, that is, cut or sunk in the stone, they are suitable for

ABCDEFGHIJKLMN OPQRSTUVWXYZE

ABCDEFGHJKLM
NOPQRSTUVWXYZ

ABCDEFGHIJKLM NOPQRSTUVWXY

ABCDEFGHIJKL

MNOPQRSTUV

-WXYZ-

abcdefghijklmnop

1234 · qrstuvwxy3 · 5678

ITALIAN RENAISSANCE

ABCDEF

GHIKLM

NOPQRS

TVWXYZ

CLASSIC ROMAN

ABCDEFGH

IKLMNOPQ

RSTWXYZ

Modern Roman

ABCDEFGHI

JKLMNOPQ

RSTUVWXYZ

abcdefghijklm

nopqrstuvwxyz

BOLD ROMAN

ABCDEFGHI

JKLMNOPQ

RSTUVWXYZ

abcdefghijklm

nopqrstuvwxyz



EXHIBITION OF DRAWINGS AND WATER COLORS BY THE PUPILS OF THE AKRON SCHOOL MONDAY, JUNE 12

hroughout the year why not keep sweet? No frown ever made a glad heart; no complaint ever made a dark day bright; no bitter word ever lightened a burden or made a rough road smooth; no grumbling ever introduced sunshine into a home. What the world needs is the resolute step, the look of cheer, the smiling countenance and the kindly word. Keep sweet!

ANTIQUE EGYPTIAN

MNOPORSTUWW

XY25456/89ZX

WASHINGTON

ABCD & French Soript ABCD & FGH99KLM

NO P Q R S T U V W X Y 3

Oct. abedelghijklmnopgrr Nov.

Mon. otuvu xyz 1234567890 Jues.

Osonot pray for easy lives:
pray to be stronger men.
Donot pray for tasks equal
to your powers; pray for powers
equal to your tasks.
Phillips Brooks

ABUDEF GGJJK

UMNOPORSTAB

Old English (Continued)

abedefghijklmnopq

MX rstuvwxyz UB

Ginn & Company

Berman Gothie

BEDEFES

PREMODOPA

RST UDWKY

Unimpliments
of the Brasin

ABCDEFGHIJKL

MNOPQRSTUV

WXYZ&

abcdefghijklmnopqrs

2345 tuvwxyzz 6789



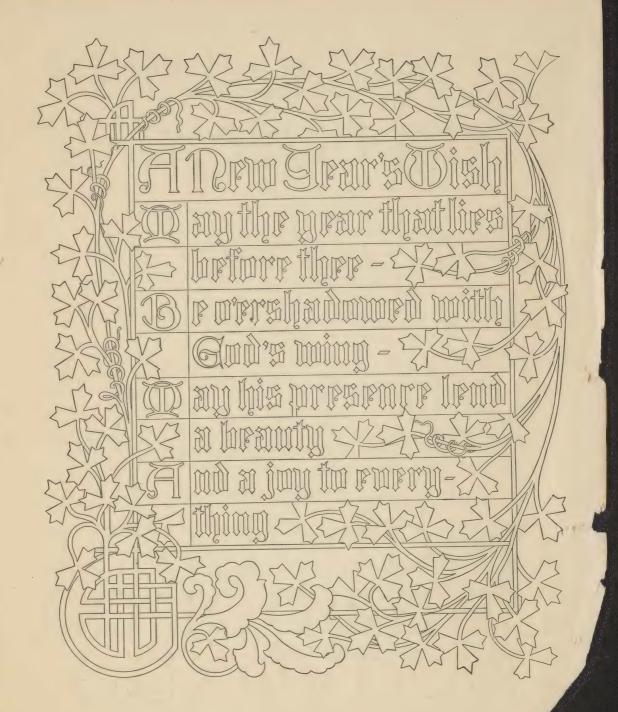
VERY BOOK IS A QUOTATION; AND EVERY HOUSE IS A QUOTATION OUT OF ALL FORESTS, AND MINES, AND STONE QUARRIES; AND EVERY MAN IS A QUOTATION FROM ALL HIS ANCESTORS.

EMERSON

PAIDESCRIPTIVE PAICATALOGVE & ANNOVNCEMENTS OF HIGH SCHOOL & COLLEGE TEXTS

othine own self be true; and it must follow, as the night the day, thou canst not then be false to any man. Shakespeare





SANS SERIF

ABCDEFGHIJKLMNOP 23-QRSTUVWXYZ-56

ITALIC

ABCDEFGHIJKL
MNOPQRSTUVW
XY-123456789-Z&
abcdefghijklmnopgrstuvwxyz

Egpiral Gothir Capitals.

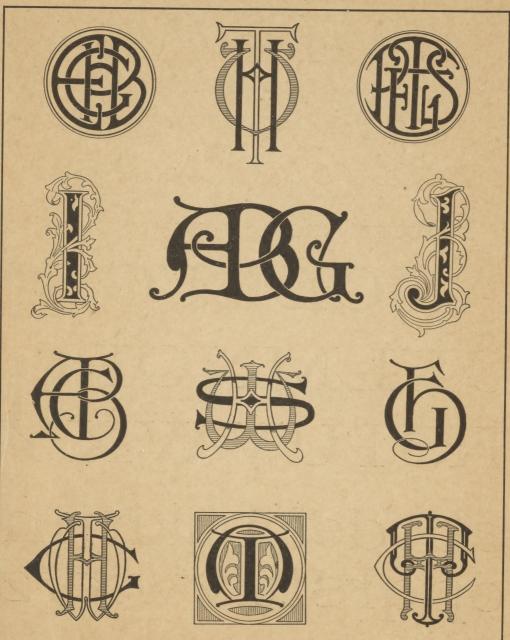
HODEFGI JEUDOPQR STUVUXJ3 Light Italic For Plans, Drawings, Etc.

ABCDEFGHIJKLM NOPQRSTUVWXY Zabcdefghijklmn & 23 opqrstuvwxyz 59

MODERN ROMAN-EXTENDED

ABCDEFGHI
JKLMNOPQ
RSTUVWXY
abcdefghijklmn
opqrstuvwxyz

MONOGRAMS, ETC.



imitation in pen work, either as outline or full black letters. These should be sketched very carefully, noting the shape, proportion, etc. To become familiar with these forms will well repay any time devoted to a thorough study of them. The little strokes across the top are called serifs and are more prominent in the alphabet on page 4 than in those found on page 3. Different artists make some variation not only in the form of letters but in other minor details. Modern type letters are often modified to meet the requirements of printing, which in many cases fail to meet the grace and beauty of pen-made letters. The pen artist is not limited to the rigid adherence of rules for spacing which must necessarily govern type letters, and for this reason it is possible to put more individuality into pen work than is shown in the printed forms.

Page 5. It will be observed that three letters now appearing in our alphabet are not found on page 3. Until about the beginning of the seventeenth century one form was used for both I and J. U and W were not used as parts of the alphabet until a late date, V being used as U, and W being a double U. These missing letters will be found supplied in the Modern Roman alphabet given on page 5. It will be well to

compare these forms as given on pages 3, 4, 5, and 6, and note the variations.

Page 6. Here is a somewhat modern form of Roman letter of heavier face. It will be a good plan to draw it entirely free-hand, and while at first some difficulty as to uniform width may be experienced

in getting satisfactory lines, every effort in painstaking work will bring you nearer the goal.

Page 7. On this page is an application of the alphabet given on a previous page. The spacing should be so planned that the area of white and black will balance as nearly as possible, to prevent the page from appearing streaked or weak. Capital T, for illustration, holds adjacent letters at arm's length. In case the T should come by the side of an L on one side and an 1 on the other, as in the word BELTING, the spacing in printing would show an unequal area of white and black at the right and left of the T. In pen lettering one could take advantage of this and let the left arm of the T extend over the L and so close up in a measure the wider space. Note in the word MONDAY, on this page, that the A comes a little under the D and the Y extends to the left of the lower right part of A, which could not so well be done in type-setting, because the Y would have to stand off far enough to make the left part not nearer than a point vertically over the lower right end of A.

In a body of lettering, such as is shown here and on the next page, to make the lines of equal length, some slight expanding or condensing of letters is often necessary and allowable. The *fourth* line could not be put into the same length of the remaining part without too much condensing; hence the diminished size. Should the ornament at the left prove too strong an attractive force to balance the page, the tone could be reduced, that is, the part now in black could be made a dark gray tone. In all cases where a number of lines are to be placed together, or in single lines of several words, as in the fourth line on this page, in order to secure good spacing one should sketch in with pencil, first counting the number of letters to go in the given space. In this case, if we count each space between the words as one letter, there would be twenty letters; the second P in the word PUPILS, would come in about the middle of the line. Place this letter nearly or quite in the middle and sketch in the other letters, working both to the right and left. By "blocking in" letters in some similar way much erasing will not be found necessary.

Page 8. This page may be copied on a sheet of good two or three-ply cardboard of any desired size. Lines should be ruled to regulate the height of capital and small letters. The distance between the lives at top and bottom is equal to the height of the small "a.". There may be variations from this, but the distance between the several lines should be uniform throughout any body of lettering of a similar nature.

Page 9. This page will be understood without any special directions.

Page 10. In copying the script found on this page use a broad stub pen; one with a fairly long nib will be best. The pen should be held nearly vertical, and the downstrokes made with a uniform pressure. It will require some practice to keep an even pressure to insure the same width of stroke throughout.

Page 11. The directions for page 10 will apply here.

Pages 12, 13, and 14. Old English, German text, German Gothic, in fact any style of black letter, so called, should all be done with a broad pen, made specially for such work. With a reasonable amount practice broad letters of varying widths can be made easily and quickly. Formerly letters of this chart

were made with a reed or quill pen, cut to any desired width or stroke. Of late very good steel pens are made of various widths, adapted for all similar kinds of lettering. These pens are usually numbered in the order of width of point, as follows: No. t is about an eighth of an inch in width, and the others diminish in size so that one can find some number suited to almost any desired stroke. They cost but little more than the ordinary steel pen. There are a few strokes which constitute the elements in broad pen lettering as follows:

Say CHEMENTS CHITTING THE THE STATE OF THE S

These should be practiced with care on practice paper until it is easy to keep the lines uprigned also to cut a clear line at the beginning and at the end of each curved line. Hold the pen nearly vertical and so that if the hand is drawn downward to the right, it will give a stroke like the first broad line here shown. Start in the same way for the second line. Do not change direction of the pen, but change that of the hand. For instance, in the second line start the pen downward to the left to get a fine narrow limove the hand as it is drawn down, and then finish with a movement to the left as at starting. This will give a fine stroke at the beginning and at the end, with a broad stroke in the middle part. Other curved lines in a similar way. The arrows indicate the direction the pen is to take.

Page 15. The border in outline on the lower half of this page may be finished in colors to represent the natural colors of the holly leaves and berries. A flat wash would be preferable—the leaves of blue

green and the berries of orange red. The letters may be in black

Pages 16 and 17. On page 16 is shown a Roman letter admitting of quick execution if made with a broad pen. The directions given for pages 12 and 13 will apply here.

Page 18. A very neat outline letter appears on this page, and is well adapted for such uses as here shown. Sketch in with pencil very lightly, and in inking in, keep uniform width of stroke in all the lines.

Page 19. Another application of letters previously given will be useful if well done. It could hardly be expected to produce good results by simply copying any selection like this but once, unless there has been considerable practice given to individual letters. "Practice makes perfect" is as true as eyer, and whoever goes at this work with determination will be rewarded for faithful endeavor.

Page 20. This holiday card may be done in color with the letters in gold or black. A graduated tone of color on the holly leaves, with bright orange-red berries, will be attractive. The mistletoe leaves should be of lighter green, and the berries almost white. This may be traced and then copied on the lower half of this page, or if executed on cardboard or water-color paper, it would make an attractive and appropriate card to accompany a holiday gift.

Page 21. This page is given as a suggestion for illuminating. It may be traced, if made of same size, and should be done on paper suitable for coloring. An opportunity for enlarging is here furnished.

The leaves may be of varied autumn tints, the initials in red outlined in gold or dark brown, and the leaves of the lettering in black. Any variation showing good harmony of color may be used instead.

Pages 22 and 23. On these two pages are shown a variety of alphabets which may be used for various purposes. The first alphabet, at the top of page 22, will be found very practical for lettering in any case where a neat, plain, attractive letter is desired, such as plans, titles, and drawings of many kinds. Sans serif means without serifs. These letters are known among printers as Gothic.

The Gothic capitals at the bottom of page 22 would, as a rule, be used as initials, as in the heading "Typical Gothic Capitals." To use all capitals, however, as shown on page 20, would not be out of place.

Page 24. The few monograms and initials are given merely as suggestions for further study. In monograms the initials should be so arranged that the proper order would be apparent, the initial of the surgine being most prominent by attractive force.